CLASSIC CEILINGS OF METAL

INTERIOR OF THE PANTHEON, ROME

THE PANTHEON

A MIGHTY ROTUNDA, overpowering in its vastness, rising in a majestic sweep towards a central aperture through which streamed the light of day, illuminating with its golden beam the gilt cofferings of the dome and the elaborate decoration of the lower walls–such was the vision of serenity and grandeur which stirred the heart of the Roman citizen as he worshipped at the Pantheon, sanctuary of all the Gods, eighteen hundred years ago.

To all Romans, the Pantheon was an object of deepest veneration, the holiest and most important building in the Empire. It was erected by Hadrian, A.D. 120-124, on the site of a less pretentious temple built by Agrippa in the year 27 B.C., which was destroyed by fire, the portico alone surviving the flames. Most impressive was the very liberal use of bronze in the enrichment of the edifice, including bronze doors 33 feet high—still in position—also statuary groups in the pediment; and the wondrous bronze roofing tiles of the dome which were stolen by Constantine when the Pantheon was sacked, A.D. 663.

Even more lavish was the bronze decoration of the interior. The vast, gilded cupola, 142 feet in diameter, its surface recessed into deep coffers, was ornamented with huge rosettes of richly gilt bronze, and the portico ceiling was likewise panelled in bronze, plated with gold. Vandalism has taken toll of this sumptuous ceiling enrichment, and the bronze moulding around the eye of the dome alone remains.

Thus the decorative opulence and grandeur of the Pantheon have departed. But it is possible, with the assistance of history, to reconstruct in imagination the former scene of magnificence; and the architect, in the present age of metal, who surveys this monument of the past, will discover no phase of greater interest and significance than the record of the prolific use of bronze for ceilings and enrichment of what was probably the most sublime and impressive building the great civilisation of Rome evolved.

CLASSIC CEILINGS OF METAL

A Brochure featuring the Wunderlich Metal Ceilings to the palatial Head Offices of the Government Savings Bank of New South Wales and the Bank of New South Wales.

WUNDERLICH LIMITED

Administration :

BAPTIST STREET, REDFERN, SYDNEY, N.S.W.

Showrooms :

SYDNEY Baptist Street, Redfern	STH. MELBOURNE Hanna St. (nr. Sturt St.)	ADELAIDE Grote and Morphett Streets	BRISBANE Amelia Street, Valley
PERTH Lord and Short Streets	HOBART 139 Macquarie Street	LAUNCESTON 71 St. John Street	NEWCASTLE King Street

H. E. Ross & Rowe, Architects. *Concrete Constructions Ltd., Contractors.*

GOVERNMENT SAVINGS BANK OF N.S.W., MARTIN PLACE, SYDNEY

Probably the most costly Banking premises in the Southern Hemisphere, this building is enriched throughout with Wunderlich Metal Ceilings. There are also Wunderlich bronze wall desks, writing tables and fitments in the Banking Chamber. Externally, the building above the granite base is faced with Wunderlich matt-glazed Terra Cotta, of a delicate shade of pink. Between the Terra Cotta fluted columns and pilasters are Wunderlich bronze pediment features, and spandrils under windows. The view shows the Martin Place and Castlereagh Street elevations.

CLASSIC CEILINGS *of* METAL

FROM the mighty Pantheon of the Roman era to the monumental city building of modern times is a far call. Intervening centuries have wrought vast changes in building, and science has evolved new resources for the creation of huge, towering constructions of greater magnitude than the Romans ever conceived. But the influence of classic architecture remains predominant, and the modern architect, seeking both inspiration in design and guidance as to the right materials for ornamental expression, finds his ideal in the precedent established by the ancient classic masters.

And so it is fitting that two of the most stately and costly recent structures in the Commonwealth, the palatial premises of the Government Savings Bank and the Bank of New South Wales, should perpetuate the Roman tradition by the manner of their enrichment. Both buildings exhibit a liberal use of bronze—for facade decoration, entrance doors and interior features—and the ceilings, true to the Pantheon precedent, are also of metal. In each example the ceilings are reproduced in a combination of zinc and steel, two metals that the Roman architect would undoubtedly have used freely had they been available, because they respond readily to the demands of modelled effect but do not entail the expense of bronze.

As the illustrations on the following pages reveal, a feature of the Wunderlich Ceilings in the banking chambers is their decoration in colours, another submission to precedent, since the classic builders made full and free use of colour in the enrichment of important structures. Wunderlich Ceilings have proven particularly effective for this purpose, as the surface can be decorated with oil paint, thus assuming that intensity and brilliance of colour so typical of ancient examples and assuring a degree of permanent effect usually lacking in water colours. Flaking of the applied finish is scarcely a possibility.

Aesthetic considerations aside, the employment of Wunderlich Art Metal for the Ceilings of the two Banks has provided the logical solutions to certain difficulties of a practical nature. In the Government Savings Bank the hinging of the girder casings, virtually impossible in a brittle or organic material, has been effected readily in metal; and in the Bank of New South Wales the problem of carrying a Ceiling of massive character across immense spans has been simplified. In the latter respect, Wunderlich Art Metal offered exceptional advantages on account of its own light weight and its capacity to adjust itself to the expansion and contraction arising from variable loading on floors above.

The architect contemplating this pictured evidence of recent achievement in Wunderlich Art Metal can scarcely fail to acknowledge the adaptability of this medium to the requirements of present-day construction, and to realise its possibilities for the chaste and faithful rendition of decorative design. That the completed work may be depended upon to endure may be taken for granted, as similar installations in hundreds of important buildings during the past forty years have withstood the onslaught of Time without the slightest fracture or impoverishment. First and foremost of these is the classic ceiling treatment to the Great Hall of the Sydney Town Hall, covering 2,500 square yards—still in perfect condition, as good as when erected in the year 1889.

H. E. Ross & Rowe, Architects. *Concrete Constructions Ltd., Contractors.*

GOVERNMENT SAVINGS BANK OF N.S.W., MARTIN PLACE, SYDNEY

Wunderlich Ceilings of rich, classic character are installed in the Banking Chamber, the area covered being about 1,800 square yards. True to precedent, the ceilings have been decorated in colours, whereby the sharp relief of the embossed detail is further emphasised. Eight floors of the building, in addition to the Banking Chamber, are treated with Wunderlich Metal Cornices and Girder Casing. In total of linear measurement, there are more than 13 miles of this metalwork, all of it prepared and erected to the architects' special design.

H. E. Ross & Rowe, Architects. *Concrete Constructions Ltd., Contractors.*

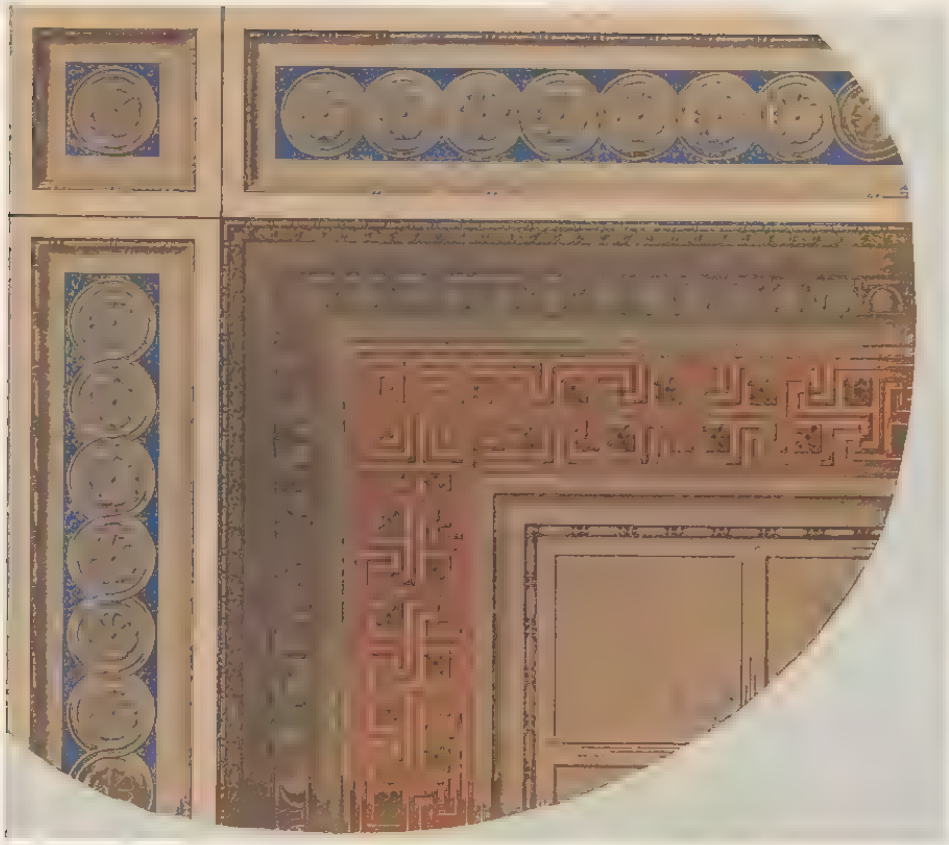
GOVERNMENT SAVINGS BANK OF N.S.W., MARTIN PLACE, SYDNEY

This illustration, showing a girder casing "open," draws attention to a unique feature of the Wunderlich Ceilings. All girder casings throughout the building are hinged, so as to provide ready access to the pipes carrying the heating and electricity supply services and pneumatic tubes, which are secreted behind the mock girders. This scheme marks a distinct advance on the usual method of carrying these services in the concrete floors, and becomes readily practicable when the ceilings are of metal.

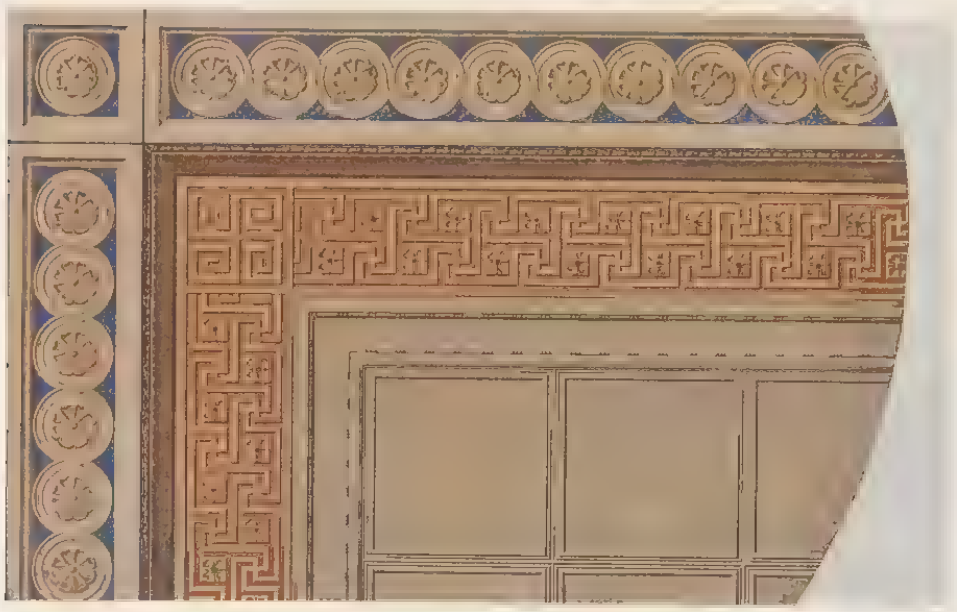
Robertson & Marks, Architects. *Howie, Moffat & Co. Ltd., Contractors.*

BANK OF N.S.W. (HEAD OFFICE), GEORGE AND WYNYARD STREETS, SYDNEY.

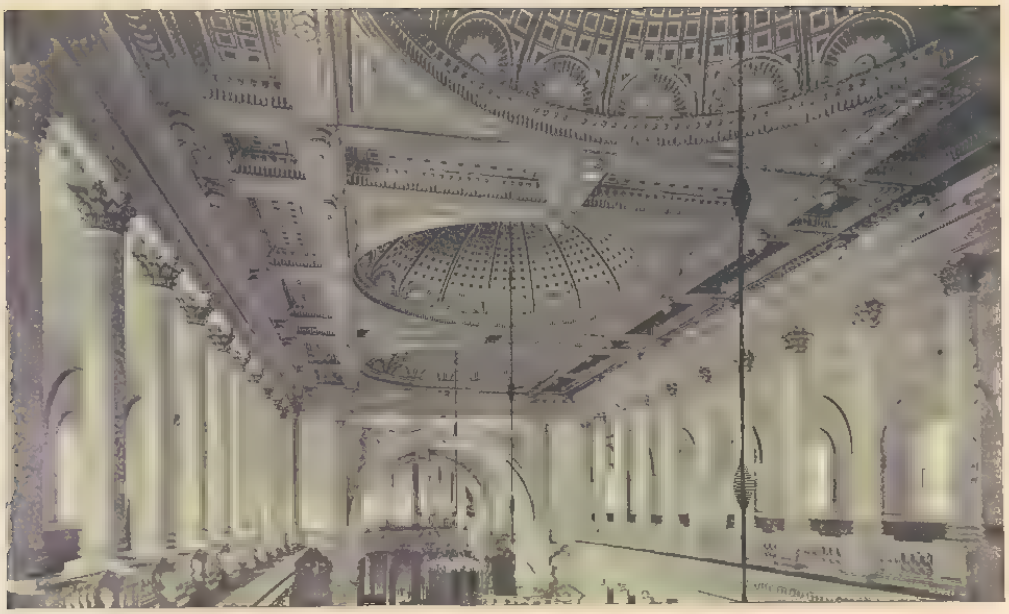
Wunderlich Ceilings of faultless classic quality, enriched after erection with colour decoration of extreme brilliance, are being installed over the Banking Chamber and under the Mezzanine Floor of these premises. The choice is particularly appropriate, as there are large spans to be covered, and the light weight of Wunderlich Metal means a reduced load on structural elements. Other Wunderlich Metalwork includes the bronze-encased hydraulic Entrance Doors; and the Coat of Arms, modelled in alto relief and reproduced in wrought bronze, in the tympanum over the main entrance.



A reproduction of the drawing displaying the colour scheme for the decorated Wunderlich Ceiling over the Banking Chamber Bank of N.S.W., Sydney.



A coloured illustration of the Wunderlich Ceiling under the Mezzanine Floor, Bank of N S W



ROMAN CATHOLIC CATHEDRAL, CHRISTCHURCH, NEW ZEALAND.

Rare quality of design characterises the Wunderlich Ceilings in the Christchurch Cathedral—installed about 25 years ago. These Ceilings are still as sound as when first erected.

Sharpness and depth of modelled detail are apparent in these pictures of the soffit ornament and cornice of main ceiling, Bank of New South Wales, Sydney.

For upwards of forty years the Wunderlich organisation has been foremost in the manufacture and installation of Australian Building Materials. In addition to Metal Ceilings, the standard products of the Company are:

ARCHITECTURAL METALWORK—for interior and exterior enrichment, and for roofing purposes.

SHOPFRONTS, SHOWCASES AND FITMENTS for shops, offices, etc.

TERRA COTTA ROOFING TILES of various patterns, including Marseille, Shingle and Mission—in a wide range of colours, glazed or unglazed.

ARCHITECTURAL TERRA COTTA—the Wunderlich ceramic material for the "facing" or enrichment of building facades, etc.

DURABESTOS (asbestos-cement) BUILDING SHEETS—for the lining of interior and exterior walls, ceilings, partitions, etc.

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